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SES 19737/8

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of his career. (He also pro-
duced it.)

NAT HENTOFF-N.Y. TIMES



DOWN BEAT MAGAZINE



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SES 1972-1

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Fasting is the only remedy in

some cases that will permit the

system to throw off disease and

come to a physiological equilib-

rium. Fasting does not cure disease.

That comes after the fast when all

wrong living that caused disease is

completely stopped.



FREDDIE

HUBBARD

Freddie's Heard

Freddie Dewayne
Jumped Off Quick
Caught The Trane
Freddie's Heard

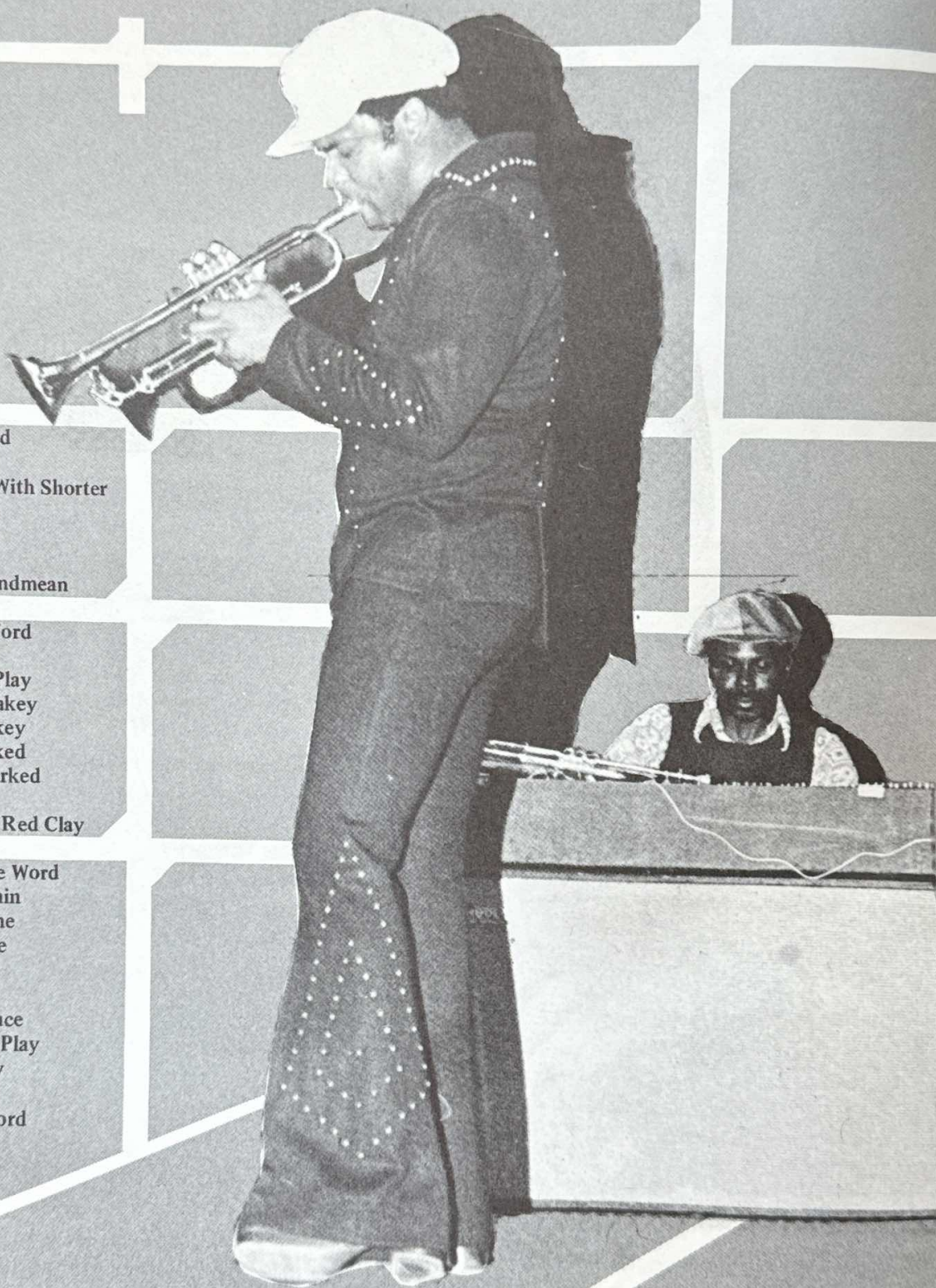
Through Many A Word
Bet You A Quarter
That Thats Hubbard With Shorter
Freddie Can Be Sharp
And He Can Be Clean
He Can Be Mellow
Moodyroughsmoothandmean
Freddie's Heard

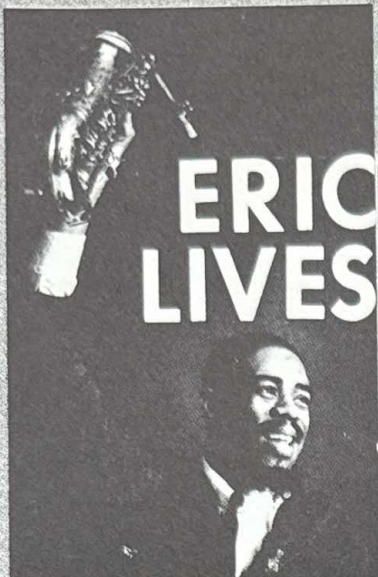
Through Boocoo A Word
What'd You Say
Nigger Hubbard Can Play
When Racing With Blakey
The Suckers Got Shakey
When Dolphy Remarked
Freddie's Trumpet Barked
Freddie Can Play
Relate That To Some Red Clay
Freddie's Heard

Through Plenty Some Word
Influenced By The Main
Music Vein Of Coltrane
Some Trumpets Dance
Some Trumpets Race
Freddie Can Fly
And Take You To Space
Freddie Hubbard Can Play
Any Week Of The Day
Cause Freddie's Heard
Like An Innovative Word

7/10/73

Black Majik





Within Black music we see the cultural seeds of survival. From this rationale we proceed, even if above the horizon of your present mentality, for we know that whenever you hear music that raises your level of consciousness (i.e., "trips you out!"), your "mind-expansions" are permanently etched. So it is that a child who walks need never revert to crawling, so it is that:

"When you hear music, after it's over, it's gone in the air. You can never capture it again."

Yet so many people are standing still waiting for: "that lucky break or one big win," "the SBA loan," "the right time," or... Add your own excuse and call it your "reason" or read this magazine and find many small organizations surviving through unity of purpose. Black Fire distributors/magazine is but one of the many.

We build on the one premise that by producing your own talents, you control your own resources and gain control of your destiny. You create alternatives of reality where you have direct influence on results.



If you have purpose in the business of music, and your energies are directed toward bringing Black culture to a higher level of consciousness, contact Black Fire. All of the businesses/groups mentioned in Black Fire magazine are independent producers that can be contacted through Black Fire. Unity is our purpose, not OWNERSHIP!

Black Fire is a collective of precision-discipline creativity of epic-cosmos powers:

A LOVE SUPREME!



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BLACK MAJIK

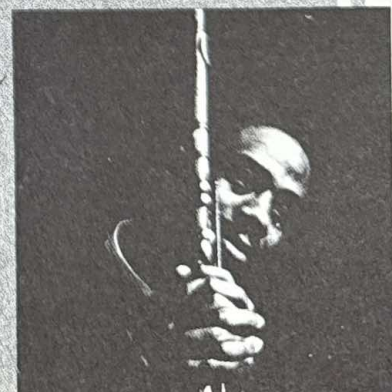
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SYLVIA POTTS

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WASHINGTON, D. C.
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ERIC DOLPHY

The Arm Thrust Itself Through The Dry-Baked Earth
Its Fingers Moved And Reached Towards Space
And Searched Like Eyes, In Far Places For
The Sight of Beauty.

The Arm Twisted And Turned With Lightning
Imperativeness As If To Reach The Point
Of The Borders Of The Days That Touch
Each Other On The Rim Of The Precision-Discipline.
... Suddenly The Arm Played Music Sounds
The World Had Never Heard Before. . . *



Eric Dolphy. . . alto sax. . . bass clarinet. . . flute. .

But the world had heard and did not listen before. Before Eric Dolphy, the music sounds of Lester Young, Charlie Parker and Dizzy Gillespie were going outside to bring the music home, back to the drummer — The Messenger. They kept the sound alive. Dolphy, like John Coltrane, was in that vanguard of "new Jazz" musicians who sought to bring jazz to another level, separating it from the Westernized styles of the 30's and early 40's — The Swing Era.

Their music was virtually ignored for the same reasons that many blues tunes were seen as "so filthy as to be unprintable." The sound (although it manifested the Western world's influences) was foreign and crude to the Western ear. Critics, out of ignorance or choice, failed to hear or deal with the historical and cultural development of a music.

The fact that the religious, blues and jazz music of the Black man in America has its origins in West Africa is significant. Therefore, the "new music" should have been and must be dealt with or defined to a greater degree from the West African system or music scales. Instead, the critics labeled the music as "anti-jazz," uniformly thin," or simply "lacking in discipline."

Eric Dolphy did not want to "discipline" or confine his music, subjecting it to conformity. He was always searching, seeking a new or different sound with his instruments.

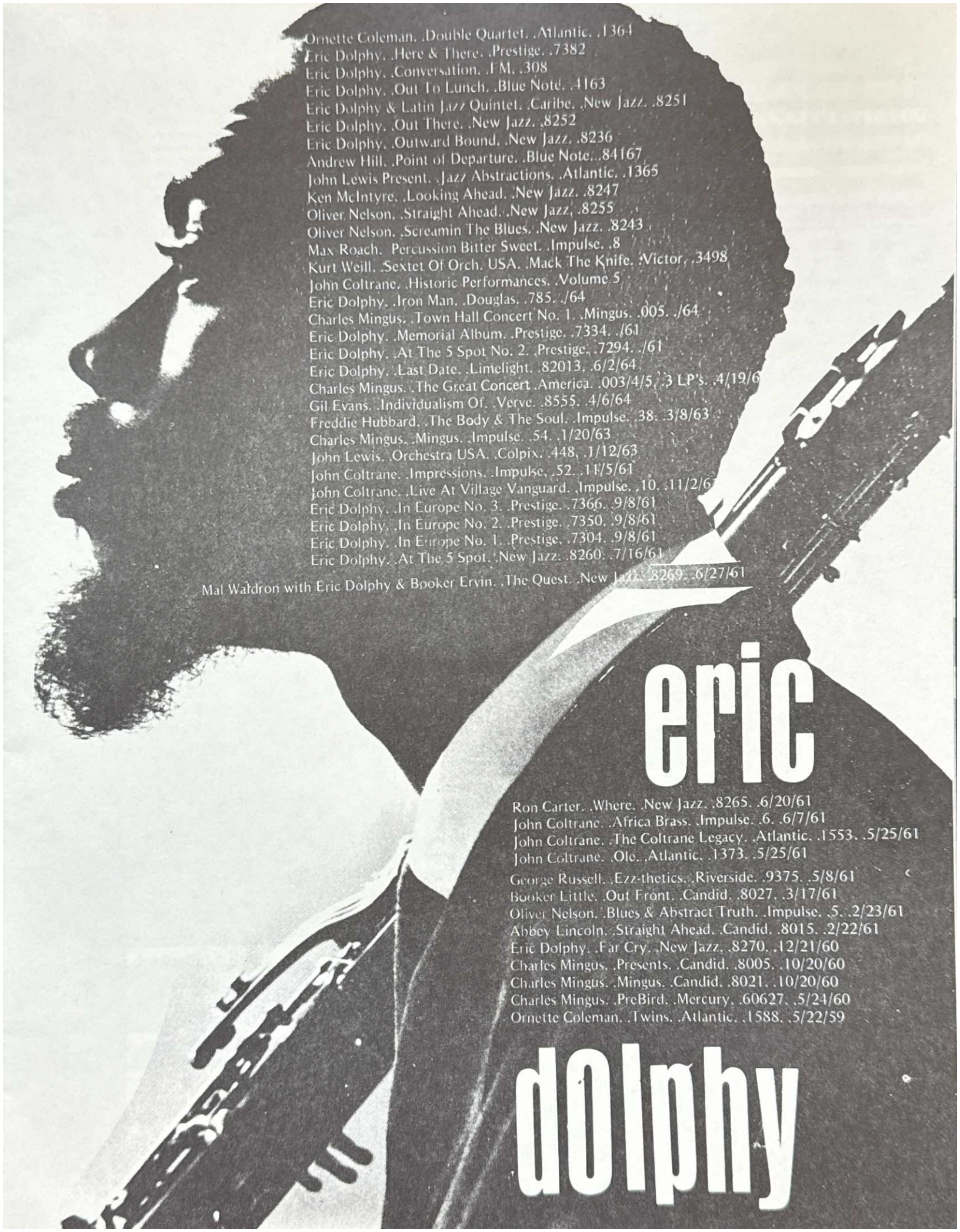
"I keep hearing something else beyond what I've done. There's always been something else to strive for. The more I grow in my music, the more possibilities of new things I hear. It's like I'll never stop finding sound I hadn't thought existed." In his search, Dolphy moved about on the West Coast playing mostly with Gerald Wilson, Buddy Collette and Eddie Beal before joining with Chico Hamilton in 1958 where he received increased attention. He later came to New York and, in 1960, played with Charlie Mingus. During the early 60's, he also played extensively with Coltrane and other innovative musicians of that period.

The strength of Dolphy's music was so forceful and moving that it took Trane's playing style from one phase to another. Both musicians were close friends and in their exchange of warmth and energy, Trane's music was strongly influenced by Dolphy. Coltrane has not been succeeded by any saxophonist since he left us physically in 1967. The creative force lives! Eric Dolphy died of a heart attack on June 29, 1964, in Berlin, Germany.

Before leaving this country to go to Europe in 1964, Dolphy had formed his own rhythm section and begun recording for the Prestige label under his own name. He had also played for a short period with Orchestra USA under the direction of John Lewis. In the early part of '64, Dolphy took his music to Europe where his last recording session was held on June 2, 1964, in Hilversum, Holland.

The depth of Dolphy was realized too late by too many. Downbeat Magazine readers posthumously elected him to the magazine's 1964 Hall of Fame. Dolphy was born 1928 in Los Angeles, California, and began his musical career at age 9 when he started playing the bass clarinet. He later learned to play alto saxophone and flute. Dolphy was known as a master of all the reed instruments for he was always practicing, producing new sounds. Eric Dolphy knew that in jazz — in music — there is a creative force, another level beyond other levels. He once told Mingus: "You've got to play. There are some people out there listening. Somebody cares."

*Poem excerpts taken from "The Arm"
from Sun Ra's book titled
"The Immeasurable Equation."



Ornette Coleman, .Double Quartet, .Atlantic, .1364
 Eric Dolphy, .Here & There, .Prestige, .7382
 Eric Dolphy, .Conversation, .FM, .308
 Eric Dolphy, .Out To Lunch, .Blue Note, .4163
 Eric Dolphy & Latin Jazz Quintet, .Caribe, .New Jazz, .8251
 Eric Dolphy, .Out There, .New Jazz, .8252
 Eric Dolphy, .Outward Bound, .New Jazz, .8236
 Andrew Hill, .Point of Departure, .Blue Note, .84167
 John Lewis Present, .Jazz Abstractions, .Atlantic, .1365
 Ken McIntyre, .Looking Ahead, .New Jazz, .8247
 Oliver Nelson, .Straight Ahead, .New Jazz, .8255
 Oliver Nelson, .Screamin The Blues, .New Jazz, .8243
 Max Roach, .Percussion Bitter Sweet, .Impulse, .8
 Kurt Weill, .Sextet Of Orch. USA, .Mack The Knife, .Victor, .3498
 John Coltrane, .Historic Performances, .Volume 5
 Eric Dolphy, .Iron Man, .Douglas, .785, ./64
 Charles Mingus, .Town Hall Concert No. 1, .Mingus, .005, ./64
 Eric Dolphy, .Memorial Album, .Prestige, .7334, ./61
 Eric Dolphy, .At The 5 Spot No. 2, .Prestige, .7294, ./61
 Eric Dolphy, .Last Date, .Limelight, .82013, .6/2/64
 Charles Mingus, .The Great Concert .America, .003/4/5, .3 LP's, .4/19/64
 Gil Evans, .Individualism Of, .Verve, .8555, .4/6/64
 Freddie Hubbard, .The Body & The Soul, .Impulse, .38, .3/8/63
 Charles Mingus, .Mingus, .Impulse, .54, .1/20/63
 John Lewis, .Orchestra USA, .Colpix, .448, .1/12/63
 John Coltrane, .Impressions, .Impulse, .52, .11/5/61
 John Coltrane, .Live At Village Vanguard, .Impulse, .10, .11/2/61
 Eric Dolphy, .In Europe No. 3, .Prestige, .7366, .9/8/61
 Eric Dolphy, .In Europe No. 2, .Prestige, .7350, .9/8/61
 Eric Dolphy, .In Europe No. 1, .Prestige, .7304, .9/8/61
 Eric Dolphy, .At The 5 Spot, .New Jazz, .8260, .7/16/61
 Mal Waldron with Eric Dolphy & Booker Ervin, .The Quest, .New Jazz, .8269, .6/27/61

eric

Ron Carter, .Where, .New Jazz, .8265, .6/20/61
 John Coltrane, .Africa Brass, .Impulse, .6, .6/7/61
 John Coltrane, .The Coltrane Legacy, .Atlantic, .1553, .5/25/61
 John Coltrane, .Ole, .Atlantic, .1373, .5/25/61
 George Russell, .Ezz-thetics, .Riverside, .9375, .5/8/61
 Booker Little, .Out Front, .Candid, .8027, .3/17/61
 Oliver Nelson, .Blues & Abstract Truth, .Impulse, .5, .2/23/61
 Abbey Lincoln, .Straight Ahead, .Candid, .8015, .2/22/61
 Eric Dolphy, .Far Cry, .New Jazz, .8270, .12/21/60
 Charles Mingus, .Presents, .Candid, .8005, .10/20/60
 Charles Mingus, .Mingus, .Candid, .8021, .10/20/60
 Charles Mingus, .PreBird, .Mercury, .60627, .5/24/60
 Ornette Coleman, .Twins, .Atlantic, .1588, .5/22/59

dolphy



SRI-101-74



CJQ: LOCATION



STRATA RECORDS, INC.

SRI-103-74



SPHERE: INSIDE OURSELVES

Larry Nozero, sax; Ed Nuccilli, trumpet; Keith Vreeland, piano; John Dana, bass; Jim Peluso, drums.

Compositions by Nozero, Nuccilli, Vreeland. An "Actualities" release.

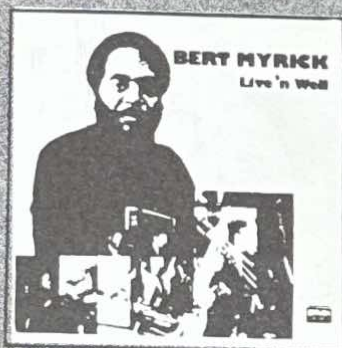
Ron Brooks, bass; Kenn Cox, piano; Ron English, guitar; Charles Eubanks, piano; Leon Henderson, sax; Phil Mendelson, sound processor; Charles Moore, flugelhorn; Bud Spangler, Dan Spencer, drums & percussion.

Compositions by Cox, Moore, and Spencer trace the Ensemble's development thru three years.

BERT MYRICK: LIVE 'N WELL

George Bohanon, trombone; Ronnie Fields, sax; Will Austin, bass; Kenn Cox, piano; Bert Myrick, drums.

The First in Strata's "Actualities" series of live recordings.



SRI-102-74

MAULAWI NURURDIN:
MAULAWI & CO.

Maulawi Nururdin, sax; Edwin Williams, trombone; Jim Cullen, piano; Al Erick, Rufus Reed, bass; Michael Fuller, Andy Potter, drums; Silas King, Adam Rudolph, conga drums, percussion; Diane Cunningham (soprano), Joyce Majors (alto), voices.

Debut album for this Chicago saxophonist/composer.



SRI-104-74

STRATA RECORDS, INC.

is an independent record company owned and operated by artists and allied lay persons. It is a natural outgrowth of the Detroit-based Strata Corporation, formed in 1968 specifically to bring about a greater influence of artists over their products and a closer relationship with their audience.

Over the years the vehicles to accomplish this have been the production of live performances and exhibitions. Now today, that philosophical charge manifests itself in the production of sound recordings.

We believe, with Duke Ellington, that there is no bad or irrelevant music, only music badly played. So we present to you musics of many different disciplines: country and urban blues, gospel, jazz, soul, pop, concert music and documentaries. In this regard, we hope you'll come to trust STRATA RECORDS to present not only quality music of your favorite idiom, but to introduce you to the quality music of idioms that you have never experienced or cared for. Or, to put it another way, our goal is to produce

ALL MUSICS FOR ALL PEOPLES

OUR NEXT RELEASES

SRI-105 "Saturday Night Special"
The Lyman Woodard Trio

SRI-106 "Clap Clap (The Joyful Noise)"
Kenn Cox

SRI-107 "The Black Hole"
CJQ at the Ann Arbor Blues & Jazz Festival 1973

SRI-108 "Fishfeet"
Ron English



"If you've never been exposed
to his hypnotism, now is the
time."
DIFFERENT DRUMMER

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Includes: NO SUCH THING AS SUPERMAN •
PARDON OUR ANALYSIS (We Beg Your Pardon)



ARISTA RECORDS



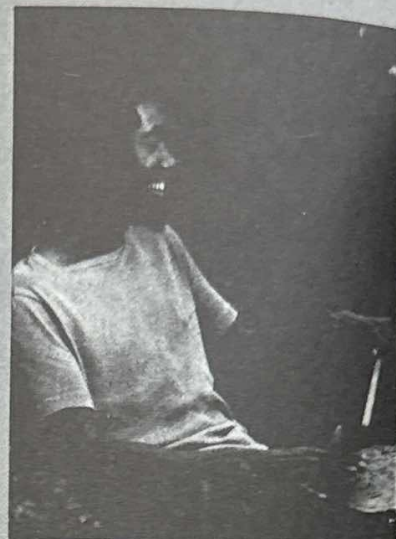
IDRISSA ACKAMOOR; Chicago, Ill. B.A. in Music Antioch College 1973, Visiting-Artist-in-Residence, Antioch Fall 73. Studied with Clifford King in Chicago, performed with Charles Tyler Quartet 1970, The Collective 70-72, Cecil Taylor Black Music Ensemble 71-72, and the PYRAMIDS 72-73. Instruments: Alto & soprano saxophones & woodwinds, marimba, African drums and strings.

THE PYRAMIDS They Play to make music Fire,

THE PYRAMIDS VASSIME

AMSTERDAM, NETHERLANDS
(after concert) Nov. 1972

listen to the music
listen to the music
music that unites bodies
music that unites souls
such is their music
you are away with someone
listen not alone
be far away
forget all with the world
forget not the world
this is no illusion
education of the soul
they play to make music fire
they play not because they are mad
they play to make others mad
ecstasy—surfeit—satiation
they smile and go away
we suffer—we suffered
we thought our souls disturbed
they played/to make the soul
burst out of the body!



DONALD ROBINSON; Boston, Mass. Studied New England Conservatory of Music, with Kenny Clark in Paris, and enrolled in Antioch College 1973. Has performed with Frank Wright, Ray Stevens, Arthur Jones, Steve Potts, The Black Artist Group, and the PYRAMIDS 72-73.



MARGO ACKAMOOR; Nashville, Tenn. Studied flute and dance from early age, enrolled Antioch College 1970. Performed with The Collective 70-72, The Cecil Taylor Black Music Ensemble 71-72, and the PYRAMIDS 72-73. Instruments: flute, piccolo, African percussions and dance.

3093-3 THE PYRAMIDS LATIBELA



HEKAPTAH; New York City. Hampton University, B.A. Music Antioch 1973. Performed with the Cecil Taylor Unit 72, The Boston Art Ensemble 73, Andrew Cyrille, Milford Graves, & Rashied Ali in concert 72, Johnny Lytle 73, Cecil Taylor Black Music Ensemble 71-73, and the PYRAMIDS 73. Helped organize Motivation Center For Expansion of the Arts 1972. Instruments: conga drum, osi drum, and African percussions.

New Release

KING OF KINGS 3093-4

Guest artists: Jerome Saunders, piano and percussion; Chris Chafe, cello.

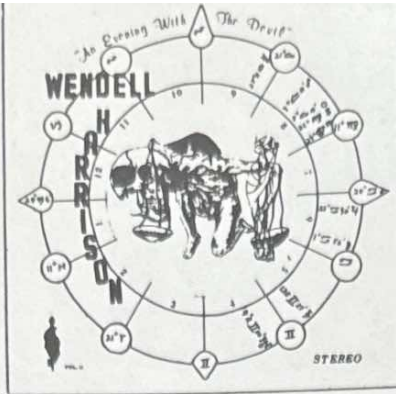
Vocals are by
The Pyramids.



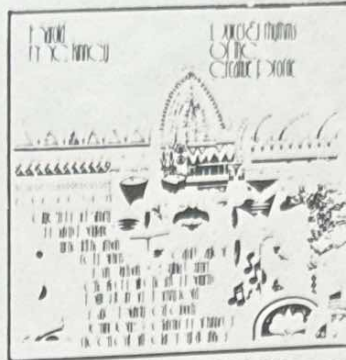
KIMATHI ASANTE; Yellow Springs, Ohio. Enrolled Antioch College 1970. Performed with Brute Force (Boston Art Ensemble—Ted Daniel) 68-70, recorded album with Atlantic Records entitled "BRUTE FORCE" 1969, accompanied John Lee Hooker, Herbie Mann, and Cecil Taylor Unit in concerts 69-72, The Collective 70-72, Cecil Taylor Black Music Ensemble 71-72, and the PYRAMIDS 72-73. Instruments: Hagstrom bass guitar, African percussions, woodwinds, and Ugandan harp.

AFRICAN-AMERICAN MUSIC AND DANCE

TRIBE RECORDS



Order No. PRSD2212 Wendell Harrison

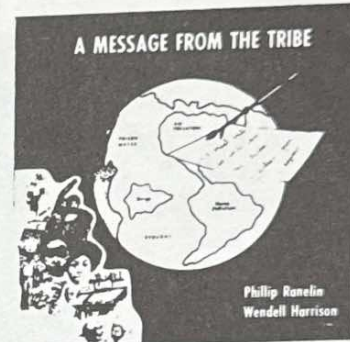


PRSD2233 Harold McKinney



PRSD2228 Marcus Belgrave

**"A NEW DIMENSION
IN CULTURAL AWARENESS"**



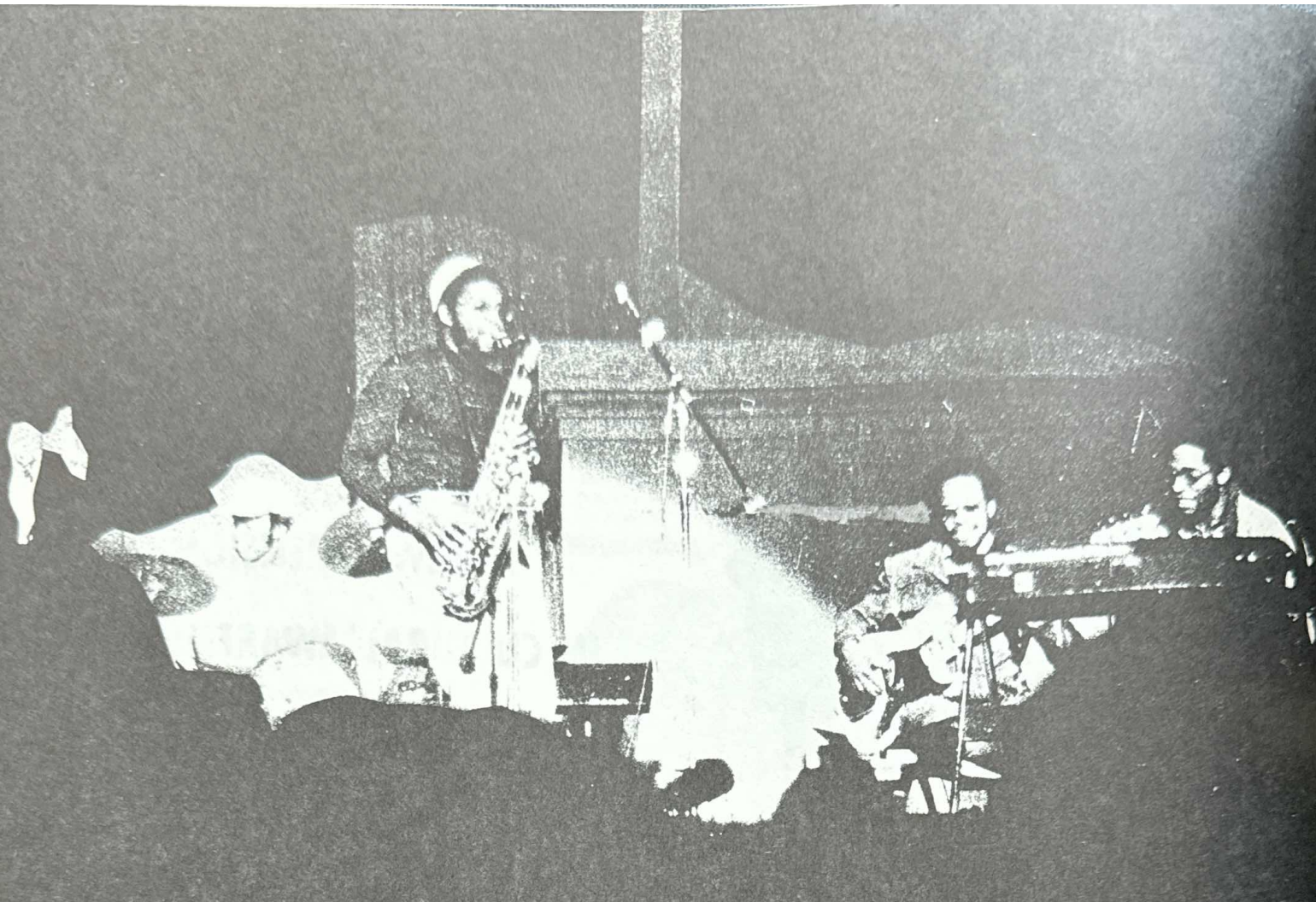
PRSD2226 Phil Ranelin,
Wendell Harrison

**"DETROIT'S ORIGINAL SELF
DETERMINATION LABEL
FOR CREATIVE MUSIC"**



Order No. TRCD4006 Phil Ranelin

RECORDS



AROUND (AND ABOUT) MIDNIGHT

Twelve A.M., midnight, is the turn around Pluto. The end, but regeneration. A new beginning. Midnight. The first minute of a new day.

I have been associated with Midnight, the concept, for five years now. Originally, Brian Jackson and I were performers in a group called "Black & Blues", a group of eight men and one beautiful sister, at Lincoln University in Lincoln, Pa. After a year that group was split up through graduations and academic obligations, but the core/nucleus of Brian on piano and flute, Victor Brown, vocalist, Eddie Knowles, percussion, and I continued to work and add people as we developed the concept in our heads.

The group now consists of nine, the universal number of harmony. Eddie continues to spearhead the percussive section around which our sound is based. He is joined by Charlie Saunders (Small Talk at

125th and Lenox, Free Will) and Barnett Williams. The remaining members of the rhythm section are Danny Bowens (bass) and Bob Adams (traps), both of whom can be heard on *Winter In America*. Our tenor saxophonist is Bilal Sunni Ali, a gifted reed man, talented composer (whose work is featured in every concert), and a source of spiritual inspiration.

I have enough personal pride in the ability of all of these brothers to write an entire article, but I couldn't really speak of Midnight, the group or idea, without speaking in depth on the cornerstone/foundation Brian Jackson.

It seems that many times when discussions of good music/musicians come up it is pointed out that there are many underrated/underconsidered brothers. My right hand/complete friend, Brian Jackson, is another. Brian and I have been working/writing together since 1969. His work can be heard on *Pieces of a Man*, *Free will* and *Winter In America* where he composed and arranged

the lion's share of the tunes. But more important, perhaps, is the philosophy and spirit that exemplify all of his work (both flute and piano) and the complete honesty with which he approaches his music/life. It is my hope that in the future people who enjoy our music will come to understand how great Brian's contribution is.

This brings me to *Winter In America*, primarily because in this independent effort, produced and delivered by Brian, Dan Henderson (our manager), and I, exemplifies the concept and lifestyle that we are trying to pursue, more thoroughly than any other piece of work. It is a family album, an album that we conceived in an attempt to depict how warm/beautiful a black togetherness could be. It was intended to be a Midnight album; a collection of thoughts about a new beginning.

"...time is right up on us, brother..."
Let's take advantage and plant new seeds for a stronger day.

sincerely,

Gil Scott-Heron



BRIAN JACKSON

SURVIVAL BLUES

(inspired by the song, same title, by Saud)

Cautiously I tread over
Bodies where the dead
show us millions of the ways
that the tune should not be played.

Another day of payin' dues,
Singin' them same survival blues:
Got to give my son, only
while I'm on the run
Information he can use
from his daddy's life of blues

Hurry the revival news:
"Worry 'Bout Survival Blues!"
(If) he doesn't find out soon
from the history of the tune
what we've got to keep alive
is our love, we won't survive.
Another day of payin' dues,
Singin' them same survival blues.
Hurry the revival news:
"Worry, 'Bout Survival Blues!"

by Brian Jackson



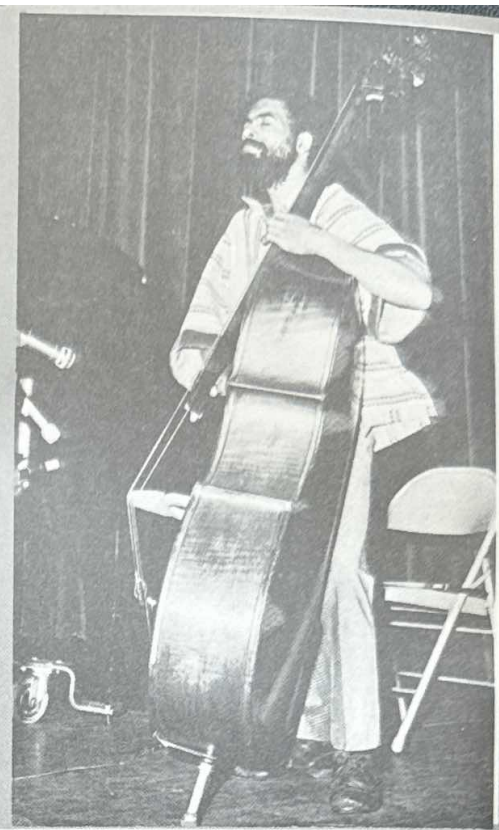
A. GRACE LEE MIMS — soprano.

Born and raised in Snow Hill, Alabama, where a love of reading and singing was nurtured and developed. Graduate of Snow Hill Institute, Hampton Institute where she majored in English and minored in voice, and Western Reserve University where she received the MSLS in Library Science. Has sung with the Cleveland Orchestra Chorus and Chamber Chorus under the direction of Robert Shaw, and performed in opera with the Karamu Opera Theater and the Lake Erie Opera Theatre. Has studied with Burton Garlinghouse and Pauline Thesmacher. Has published several articles, including "Soul: The Black Man and His Music". Presently is Head Librarian at Glenville High School in Cleveland, Ohio, and is soprano soloist at Cleveland's Fairmount Presbyterian Church.



CONSUELA LEE MOOREHEAD — pianist, composer and arranger.

Raised in Snow Hill, Alabama, where her mother, Mrs. Alberta G. Lee, taught her piano. Graduate of Snow Hill Institute and Fisk University where she majored in piano. She received the Master of Music degree in Theory and Composition from Northwestern University and has done further study at Eastman School of Music. Began to play jazz seriously during her freshman year at Fisk after being inspired by pianist Alphonso Saville. Played jazz professionally in New York in the '50's, after which a teaching career was begun. She has taught at all levels. Is at present an instructor of theory and African-American music at Hampton Institute in Hampton, Virginia. She is also director of the annual Hampton Institute Jazz Workshop.



WILLIAM EDWARDS (BILL) LEE — string bassist and composer.

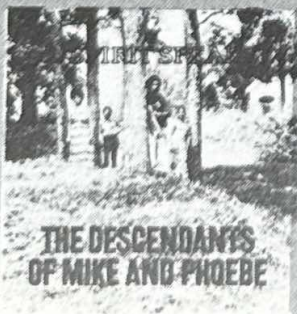
Born in Snow Hill, Alabama, where he was inspired to play music by his mother and father and sisters and brothers. Graduated from Snow Hill Institute and Morehouse College in Atlanta, Georgia. He was encouraged to pursue a career in music by the late Willis Lawrence James, a noted musicologist and professor at Morehouse, and by the jazz innovations of the late, great Charlie Parker. Bill Lee, as he is also known, is founder and director of the New York Bass Violin Choir and has appeared in concert and recordings with many noted jazz and folk artists, among whom are Josh White, Leon Bibb, Odetta, Frank Strozier and Ray Bryant. Has to date written five operas and numerous jazz compositions. Credits the woods of Snow Hill, and the streets of Atlanta, Chicago and New York as his source of learning.

THE DECENDANTS OF MIKE AND PHOEBE A SPIRIT SPEAKS

Bill Lee/Consuela Lee Moorehead/Grace Lee Mims
Clif Lee/Sonny Brown/Billy Higgins



SES-19744



"... Mr. Lee's sisters, Consuela Lee Moorehead... who proved to be a strong, flowingly rhythmic soloist, and A. Grace Lee Mims, whose rich trained voice added immeasurably to the poignant beauty of some of Mr. Lee's melodies. — John S. Wilson, NEW YORK TIMES

"Bill Lee proved to be... a big voiced singer and a remarkable bassist."

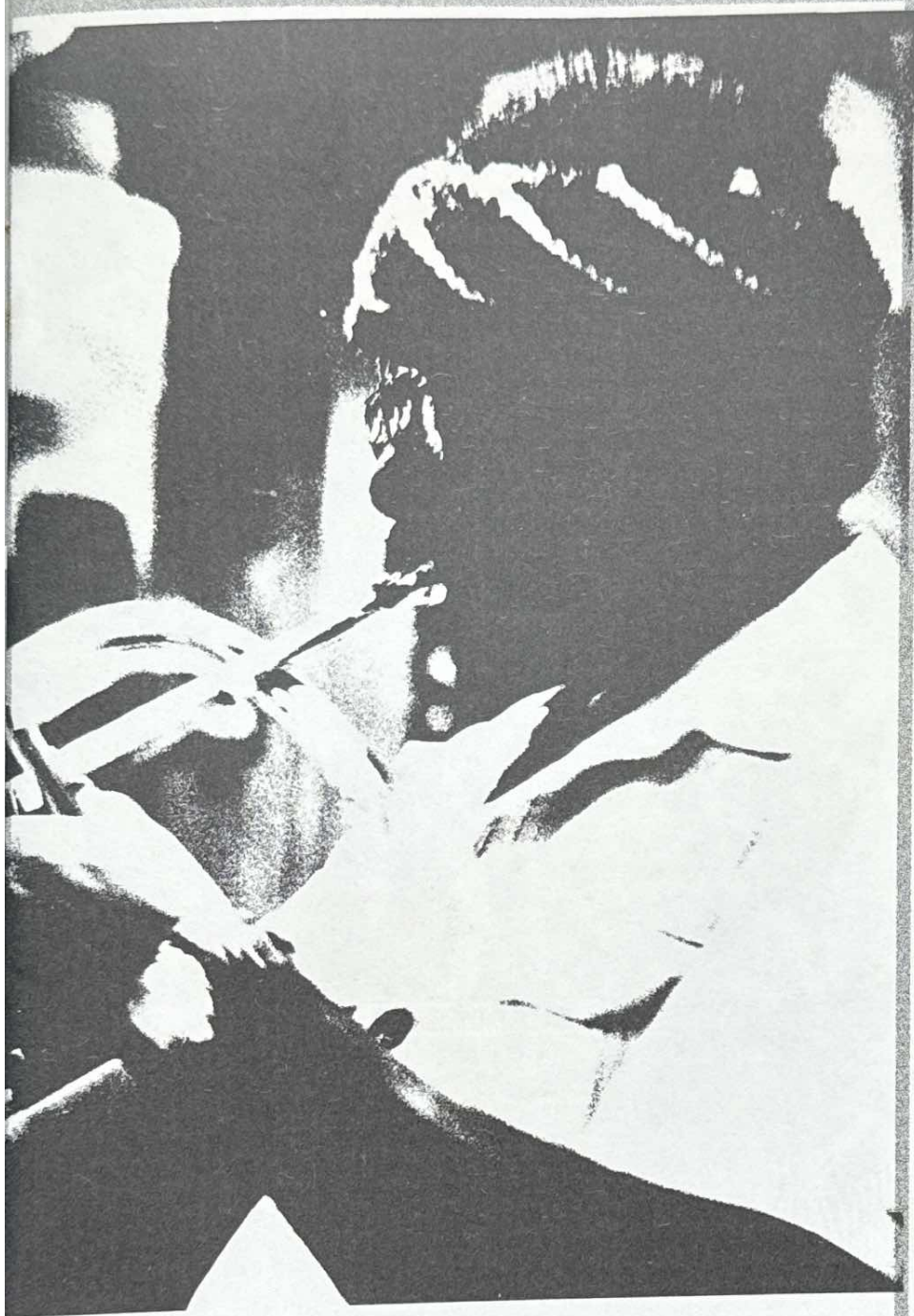
— Bradford F. Swann, THE PROVIDENCE
SUNDAY JOURNAL

"If you wonder whether talent runs in families, look to Bill Lee, the whimsically imaginative composer... Bill, who composes Black folk operas in a jazz style, claims as his sister Consuela Lee Moorehead, a pianist and instructor at Hampton (Va.) Institute, who will be directing a summer jazz workshop at that school."

— Phyl Garland, JET MAGAZINE

"... the unsung genius Bill Lee."
— Phyl Garland, EBONY MAGAZINE

U J A M A A



Ted Daniel

Ted Daniel is a Gemini, born in Ossining, New York on June 4th, 1943. Ted has been playing trumpet since the age of nine, and began to listen to black music (jazz) in his early teens. By the time he had graduated from high school, Ted was playing rhythm and blues gigs at local dances and bars. Ted's formal music training includes study at the following schools: Berklee School of Music, Southern Illinois University, Central State University and Hunter College.

The most influential source of Ted's music education has been the fellow musicians that Ted has worked with throughout his career. Ted has worked with such artist as: Archie Shepp, Rashid Ali, Sunny Murray, Grachan Moncur III, Sonny Sharrock, and Andrew Cyrille. Also, Sam Rivers, Dewey Redman, Milford Graves, Clifford Thornton and Ken McIntyre.

With the exception of two years in the army and one year at Central State University, Ted has lived in New York City since 1965. Recently, Ted has established his own record company which has broadened his listening audience and expose other artist which are not heard very often, but, should be available to a growing audience.

DISCOGRAPHY

BRUTE FORCE
SONNY SHARROCK
ARCHIE SHEPP
TED DANIEL
DEWEY REDMAN
CLIFFORD THORNTON
SAM RIVERS

BRUTE FORCE
BLACK WOMAN
THINGS HAVE GOT TO CHANGE
TED DANIEL SEXTET
THE EAR OF THE BEHEARER
AFRICANA
THE HARLEM ENSEMBLE
(Crystals)

Embryo SD522
Vortex
Impulse AS9212
Ujamaa 1001
Impulse
JCOA (to be released)
Impulse (release date 9/74)

TWO IS ONE



STEREO SES—19746

SIDE A

1. BITCHIN' 7:09

George Davis (Tel-tis) BMI

George Davis, guitar; Paul Metzke, guitar;
Azzedin Weston, conga; David Lee, drums;
Martin Rivera, bass; Calo Scott, cello;
Charles Rouse, tenor saxophone

2. HOPSCOTCH 7:05

Joe Chambers (Ho-Cham Publ. Co.) BMI

Paul Metzke, guitar; David Lee, drums; Airtio
Moreira, percussion; Calo Scott, cello; Stanley
Clark, bass; Charles Rouse, tenor saxophone

3. IN A FUNKY WAY 4:49

George Davis (Tel-tis) BMI

Paul Metzke/George Davis, guitar; Calo Scott,
cello; Martin Rivera, bass; Azzedin Weston,
conga; David Lee, drums; Charles Rouse,
tenor saxophone



CHARLES ROUSE/TWO IS ONE

SIDE B

1. TWO IS ONE 12:09

Charles Rouse/Roland Hanna (Rou-Skin) BMI
Paul Metzke, guitar; Airtio Moreira, percussion;
David Lee, drums; Calo Scott, cello; Stanley
Clark, bass; Charles Rouse, tenor saxophone

In the first section of "Two Is One",
three different tempos are played. The
bass is in $\frac{9}{8}$; the drums $\frac{6}{8}$ and the cello
and tenor in $\frac{3}{4}$. Second section rhythm
is in $\frac{7}{8}$ and the cello and tenor in $\frac{4}{4}$.

2. IN HIS PRESENCE SEARCHING 10:30

David Lee (David Lee Music) BMI

George Davis/Paul Metzke, guitar; Calo Scott,
cello; Stanley Clark, bass; Airtio Moreira,
percussion; David Lee, drums; Charles Rouse
tenor saxophone, bass clarinet

SAM RIVERS

UJAMMA SUN LINES

Ujamaa sunlines
It is a family centrifuge
Stretching in together
Stretching out past
The million volts of hurt
I have suffered in the name
Of white Gods and white love
Ujamaa life force
Take your brother
Into the Sun lines
Of your grace
Defy the madness
Of a made white world
Pull us upward-outward
One into All
Make us

The flesh, body and bone
Of All Black love
All Black Spirit
All life force everywhere
We will be
We will be
We will be human and real
In the face of this
Imperial Plastic madness
Pull inward, pull together
Bring the soul force together
Bring the sun lines in
To a soul intersection
Where we will free us
By our loving and our struggle
Bring the sun lines in
To a soul intersection
Where we will be
One together

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No. 16 Journal of Black Poetry



The old-fashioned avant garde

THE NEW YORK JAZZ REPERTORY COMPANY

received its first standing ovation last week for a superb program of John Coltrane's music, conducted, arranged, transcribed, and played by Andrew White. The 18-piece orchestra, with an accent on brass, was under the musical direction of Stanley Cowell, one of the company's four directors.

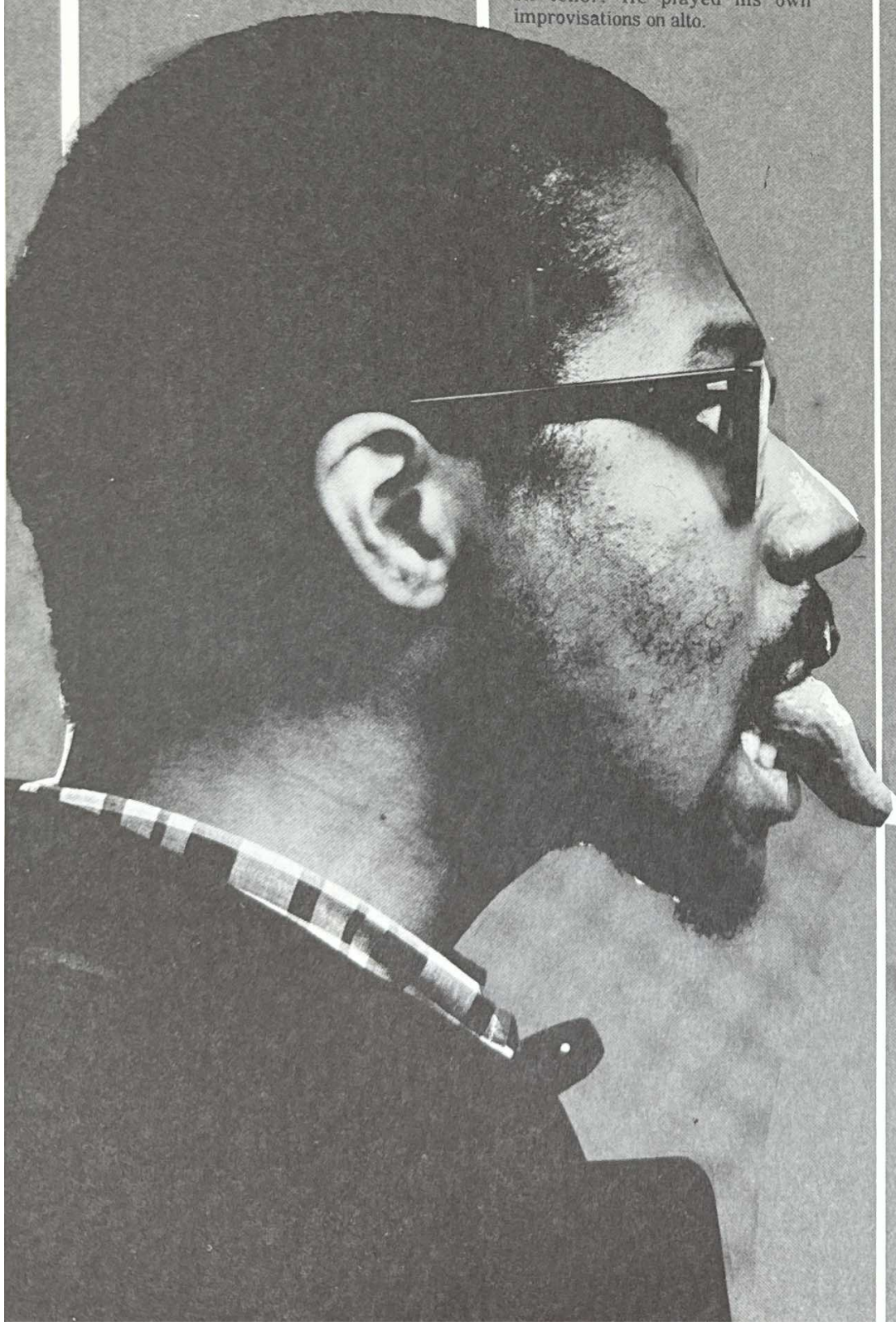
White, who was a guest of the company, is a 31-year-old multi-instrumentalist and composer with varied experience in symphonic and chamber music, pop music (he is the bassist with the Fifth Dimension and has been heard with Stevie Wonder) as well as jazz. He transcribed Coltrane's compositions and improvisations, scoring some for the ensemble but playing most of the solos himself on tenor. He played his own improvisations on alto.

With a hawklike, gangling manner—he conducts almost from the elbows with shoulders raised—he began the program with a long, languorous prelude, interrupted by sudden bursts of his biting saxophone. The contrast in dynamics was a motif throughout the program and was brilliantly reflected by the soft, muted brass juxtaposed with the broad vistas of the reed section. The introduction led to a memorable arrangement of "Round Midnight," a Monk composition which inspired Trane on several occasions. His most famous solo was scored for the reeds.

The problem of sound imbalance, which was deleterious to the last Repertory Company concert, was solved completely. Moreover, this remarkable aggregation of musicians handled the difficult charts with conviction and aplomb. The arrangements tended to work section against section, in the tried and true manner of Fletcher Henderson, and the changing colors, shadow against light, were a constant pleasure.

The tender theme of Trane's "Naima" was delivered by the trombones with the distant understatement of Debussy or Gil Evans. The arrangement was alive with surprise, spare/dense, hushed/tumultuous. With a big sound and striking virtuosity, White's alto captured much of Coltrane's spirit, abetted enormously by Roy Brooks's drums. His best alto solo was a long, unaccompanied shouting thing on "Giant Steps." White's playing of Coltrane's solos on tenor suffered somewhat from a cold, calculating feeling. Trane was nothing if not a warm player. But White made up for this through sheer energy. In discussing the reading of a transcribed solo, especially one as provocative as "Giant Steps"—which was to '59 what Parker's "Koko" was to '45—we would be on firmer ground speaking in terms of the written tradition of music rather than the improvised one. White did not, I think, attempt to slavishly imitate Coltrane's feeling. In reading Trane's solo, he, of necessity, interpreted it. I was reminded of Glenn Gould playing Beethoven. It was a tremendously satisfying tribute to the living nature of Coltrane's art.

Guitarist Bill Harris began the second half of the program



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JUJU MAGIC

JuJu lives And the magic continues. Change, evolution, development, revolution are inherent in progress and all these have been a part of the more than three years of JuJu's existence. Since its San Francisco beginnings the group has concerned itself with the entire spectrum of the Black experience in music. JuJu worked to create a new music born of the fusion of ancient African rhythms with the new Black music.

"JUJU's music Black Classical Music . . . is shaped, molded, sharpened and projected from African rhythmic, tonal-atonal, melodic-amelodic, structural-astructural influences; passing through the black gospel experience into the gut-bucket classical black blues nightmare of American tragedy, and out of the hip-hop, hip-hop be-bop and re-bop of madness, still not losing the imitators at the turn, so (crashing cool and frantic) onto newer and lesser defined spheres of black classicism in music . . . so classic in fact that the imitators threw up their hands in other-than-black-futility and called it "anti-jazz, avant-garde" and for the first time in black musical history the slave-monger was right. Little did he know that this event in black music marked the beginning of the final journey homeward . . . homeward to the classic roots of black cultural beauty." (Sadio Ntare, 1972)



ju ju magic

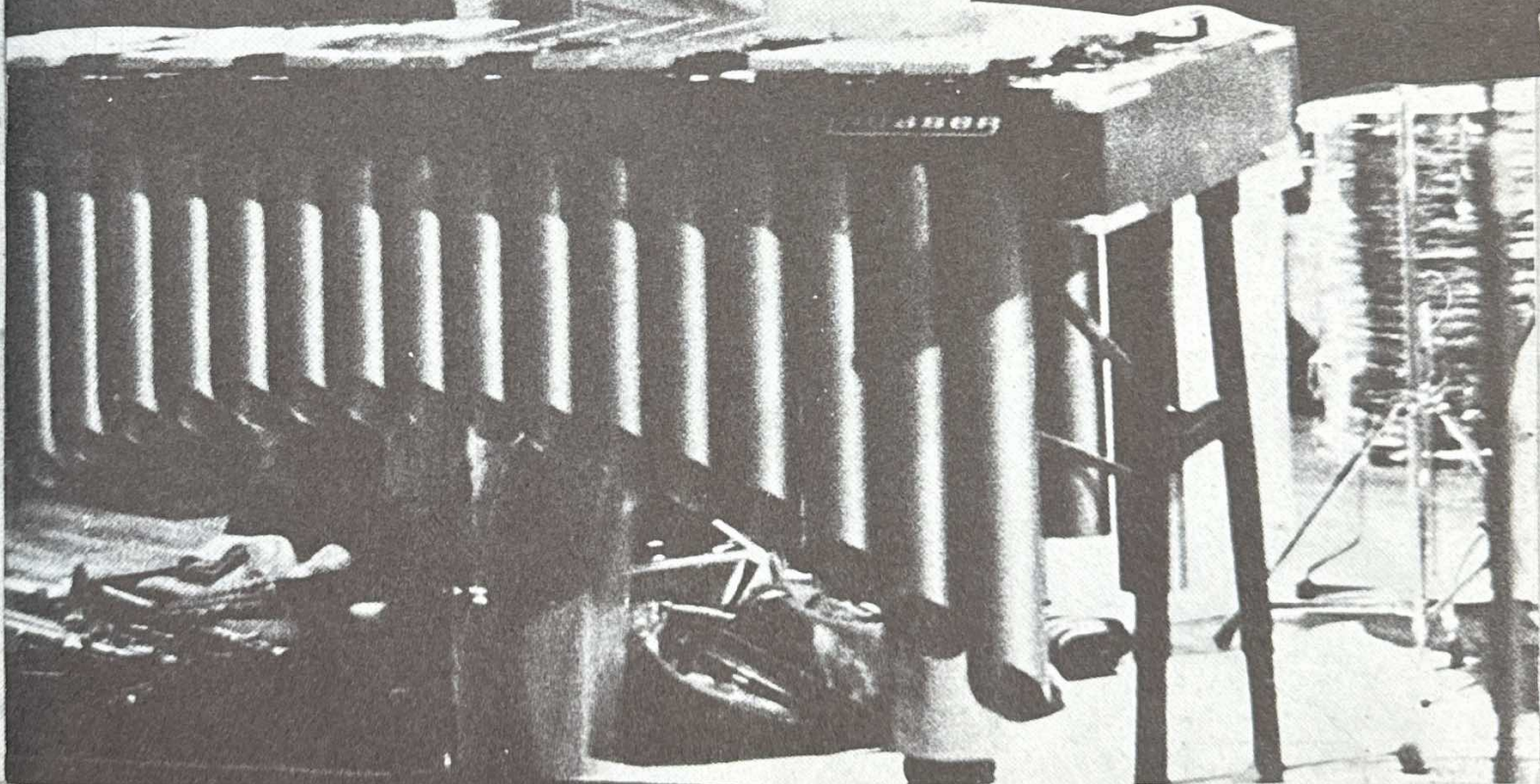
JuJu's is not merely music for music's sake. Their music, like their commitment to the struggle for Black liberation, is functional. Thus, states Lon Moshe (vibist): "It would be different if we were just musicians. I hardly ever think of myself as a musician anymore . . . I think of myself as a revolutionary . . . a part of a revolutionary force on the move." Hence, their first album, *JUJU/A Message from Mozambique*, was recorded for Strata-East Records, Inc., the company that is really an alliance of Black musician-producers (a revolutionary concept in itself). The production of that album and the music therein was dedicated to the liberation struggles and the spirituality of our African ancestors.

The composition of the group has also undergone a metamorphosis. After several experiments with expansion, the group has grown to seven members. Plunky Nkabinde (reeds,

percussion), Lon Moshe (vibes), Al-Hammel Rasul (piano, percussion), Ken Shabalala (bass, electric bass), as original members, form the core of the new unit. Phil Branch (electric bass) and Rob Patterson (drums), both of Richmond, Va., are new to JuJu and the new Black music scene. Ndikho Xaba, a Zulu from South Africa, is really the original inspirational force of JuJu and has in recent weeks been reunited with the Natives.

This dynamic arkestra is currently dazzling audiences (standing ovations have become customary). In addition to concert and club appearances, JuJu also offers university level New Black Music Seminars all of which are sources of innerattainment. For further information contact:

Plunky Nkabinde
JUJU RAGA ARTIST HOUSE
3310 East Broad Street
Richmond, Virginia 23223



JAZZ

SYNDROMES UNLIMITED

A NATIONAL JAZZ ARCHIVES/A BLACK PERSPECTIVE

BY DOUGLAS MOORE

Special To Black Fire Magazine

It is a national disgrace that over the years so little has been done at the federal level to foster the art-form Jazz.

Paradoxically, there is presently afoot a movement to establish a national Jazz Archives at Washington, D. C. Prior unwillingness to move in this direction has been supplanted with an equally objectionable and inequitable plan reputedly concocted by the Jazz Panel of the National Endowment for the Arts.

Pronouncement of intentions were made known by way of this verbatim quote from a recent Smithsonian press release.

"Our Concert Seasons of 1972-73 and 1973-74 have both received support grants from the National Endowment for the Arts.

As this is written, we have been approached by the National Endowment and its Jazz Panel to become custodians of its jazz oral history program, and using that arrangement as a basis, we hope to begin our Smithsonian Jazz Archives."

The foregoing is a direct quote from a recent mailing titled "The Jazz Program" — Smithsonian Institution Division of Performing Arts. The first two years of a program of jazz by our national museum. The quote bears the signatures — Martin Williams, Director of the Jazz Program — and James R. Morris, Director of the Division of the Performing Arts. — Smithsonian Institution, Washington, D. C.

This is without a doubt the most ominously dangerous statement ever directed at Jazz. If the perpetrators of this travesty are permitted to succeed all of Jazzdoms recent gains are surely to be lost. There are several fundamental issues that at this time must be resolved. First and foremost is that any federally funded National Jazz Archives must be headed by a Black.

Secondly, any federally funded Jazz Archives must not be sandwiched into an existing program thus weakening its chances to succeed due to excessive workloads or departmental politics.

Thirdly, the administrators and persons who control the destiny (i.e.) the purse-strings and institutions must relent and move into the 20th century. Attitudes that continue to press for socially oppressive measures that deny Blacks control of a Black Heritage do themselves as well as the nation a disservice. Further, as an alternative to the Smithsonian's present plans — a Black as Program Director must immediately be appointed to head a fully autonomous Jazz Archives Department.

Historically, Blacks have never controlled their own Art Form. To a degree, Blacks have even abdicated this right. And consistently shown an unwillingness to act. Fortunately, their willingness and ability to react has kept a small ray of hope alive. And if one cannot understand why Blacks have not claimed what is rightfully theirs, he does not fully comprehend the history of this great nation.

No matter how just the cause, Blacks in the main have been made to wait until those in power see fit to relent. And moreover, even before this is published, the hopes and aspirations of a people to garner their own musical heritage may be bashed by relentless usurpers. If they do succeed at this time, let me wax clairvoyantly and predict that as a footnote history will reverse the decision — Because you cannot steal a people's heritage and get away with it forever.

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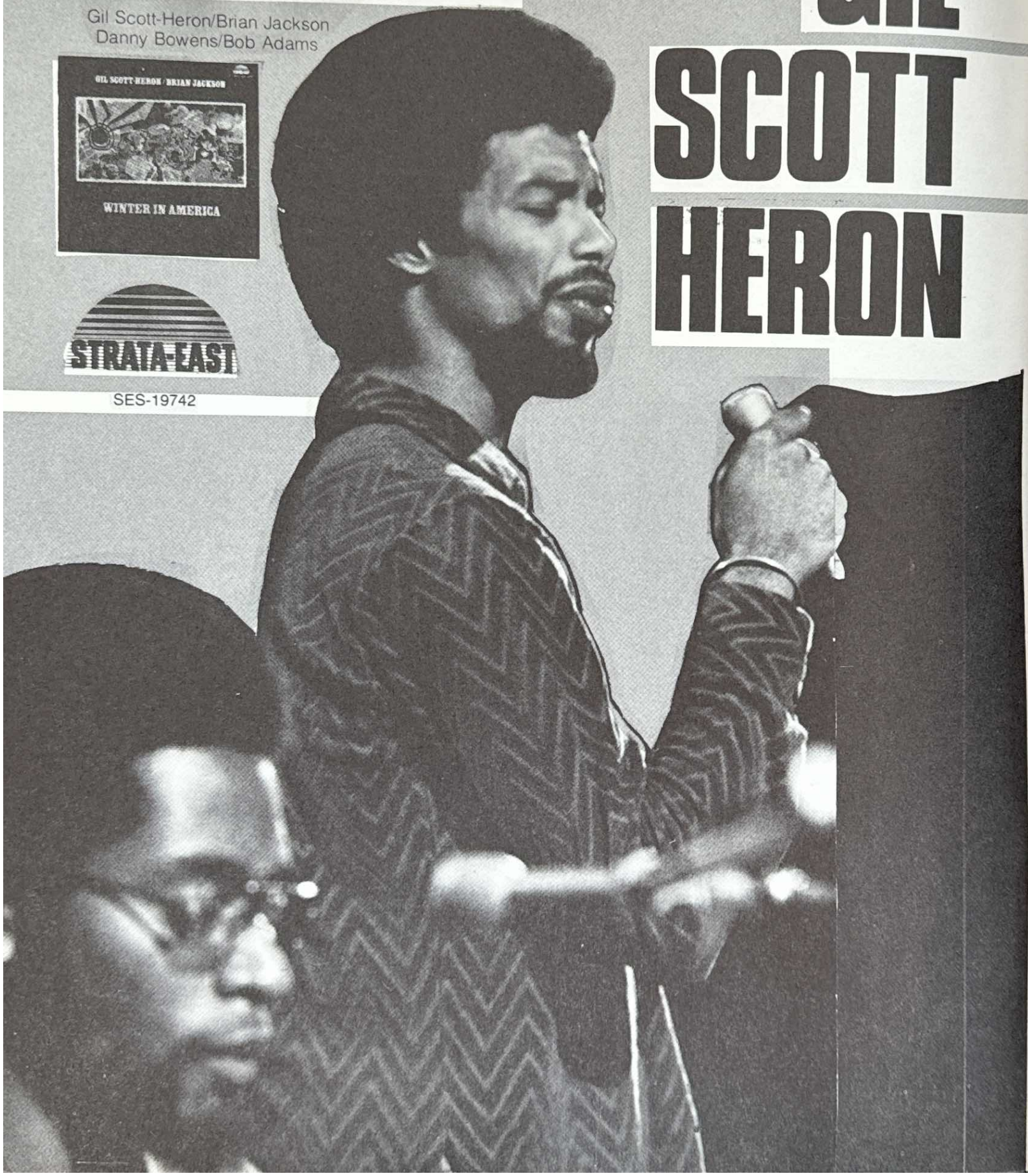
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SES-19742





ANDREW

NATHANIEL

WHITE III-#1

#2 Live at the New Thing
3 “ “ Bucharest
4 Who got de funk
5 Passion Flower

From Vol No. 1 thru Vol No. 6

New Andrew's Music

Andrew's Music No. 6 Songs For A French Lady
Andrew's Music No. 7 Theme

ANDREW'S MUSIC

Andrew Nathaniel White, III, is a body of history to be digested now and continued with the transcension of time. He possesses an innate warmth that flows infectiously from him to his music to you to there. But more than that, Andrew's Music has the endless essence of an eternal radiancy.

White is so varied and versatile a musician that anyone can appreciate the infinite range of his musical capacity. His music's extensiveness is further enhanced because of its refusal to be categorized.

Unquestionably multi-talented and refreshing, White elevates you with the sounds of Coltrane and moves you with the music of Handel. He writes, arranges, performs and produces his own music, and **TRANSCRIBES TRANE!** No one else has put Trane's music in written form (published and made available for purchase), and then an Andrew Nathaniel White, III, evolves and states:

"It is my purpose to present this publication solely from the need to express the other 1/4 of the Coltrane totality: **TEXTURE**. Possibly, rightfully so, this area of texture has been avoided or neglected due to its complexity, profundity, universality or just plain revolutionary effect on the musicological significance of cultural history. Of course the exponents of these mediums, the phonograph record industry and journalism, should be credited for the task of leaving this work alone since the nature of this endeavor may be considered to be of speciality proportions and that specialists in the area of musicology should be the chosen ones to do it, but, since they haven't done it, **I DID IT!**" And he is still doing it!

To date, White, who has to be one of the world's foremost authorities on Trane's music, has transcribed more than 50 Coltrane compositions. He recently (March '74) appeared as guest saxophonist under the direction of Stanley Cowell for the New York Jazz Repertory Co. at Carnegie Hall, where the works of Coltrane as transcribed by White were performed.

A 32-year old native of D. C. and 1964 graduate of Howard University, White began his Coltrane transcriptions at age 16. He had, at that time, already taken down solos of other jazz greats as well as those of some masters of classical music: Bach, Handel, and Beethoven. Check out any of his four albums (Andrew Nathaniel White III, Andrew White Quartet-Trio Live, Andrew White "Live" in Bucharest, & Who Got De Funk?) and it becomes obvious that White is not only strongly into jazz but is deep into classical music as well. His fifth LP now in the making is BAAADD enough to bite your tail, so keep your heads open!

White's studies and experiences in orchestral and chamber music as well as jazz and pop extend from Tennessee (1948-60 attended public schools) to D. C. to Paris (1964-65) to England (1966). He has appeared and recorded with such artists as:

McCoy Tyner, The Fifth Dimensions, Stevie Wonder, Weather Report, Lloyd McNeill and the J.F.K. Quintet. White also plays with expertise seven various instruments: alto sax, tenor sax, English horn, clarinet, oboe, electric bass and piano. There are no words to reflect his depth and magnitude!

"White extends and explores with a Dolphyesque quality all the pores and syllables of his instrument*extracting sounds which are as natural as voice itself, piling shelves of sound upon themselves elevating himself on musical statements which race the listener forward . . ." stated Robert D. Rusch in "Rusch on Record." This Andrew White is already ahead of "today's play."

Yet the media is giving limited, if any, air-play to Andrew's Music or its kind. White knows, those who have heard him know, and other musicians of his calibre know that the media is "sitting" on his sounds, limiting (controlling) the exposure as they did with too many other giants of Black sound.

For fear that he too will get lost in the "history-less" hands of the "hatchetmen" cutting the tree away from its roots to make it "more saleable," **SOMETHING MUST BE SAID** to illuminate an Andrew White! His music is so exhilarating, orgasmic and pulsating that not even words such as "genius" or "giant" are sufficient. He is felt yet what

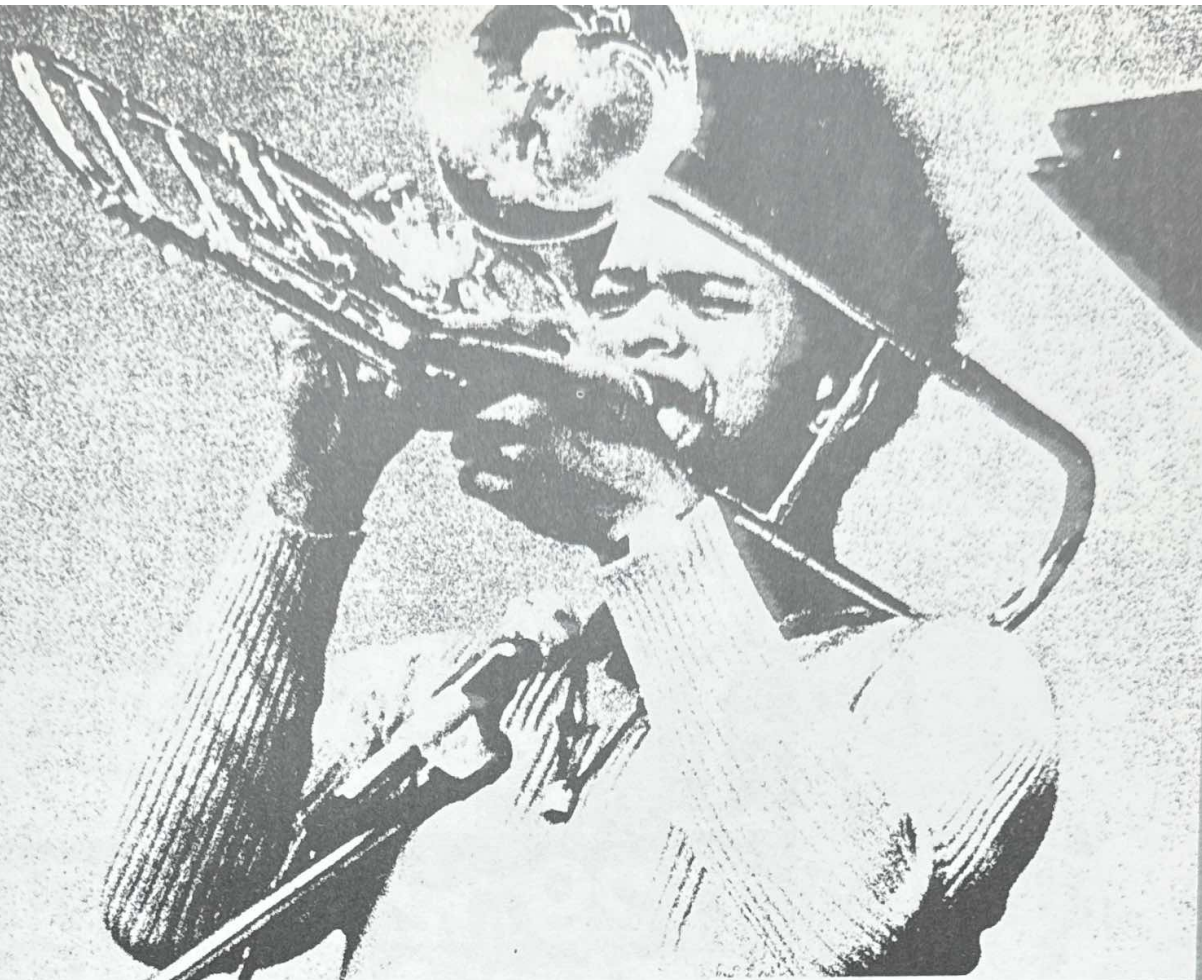
is felt either goes unspoken or awkwardly expressed. But a people without feeling dictate the structures of communication with the establishment of empty utterances. Control the pattern of communication and you control the communicator!

That same control pattern present in this "limited language" called English is the effective controlling force infesting the "Mediamania." And of course the music industry is but one cog in the cartwheel of "media madness," and controlling influences. In this America of crusading capitalists, the dollar dictates what is socially acceptable. Economic power is the determining factor, and the patriotic qualifier is to be "pro-Hitleristic" and "anti-humanistic." Harmony becomes harmful! Good becomes bad! Black becomes base! And Andrew's White is a Black Fire of harmony. And all Black Fires must be reduced to gray smoke! Consequently, we have companies like Blue Note waiting almost four years (from Fall '70 until Spring '74) before releasing sounds as forceful as those on McCoy Tyner's "Asante" LP which features Andrew White on alto sax. White blows sounds so strong that the spirits and minds of the deadened are re-awakened, and stand ready to ignite the fire of the fighter. The entire LP is mesmerizing but White is **MONSTROUS!** Hence, some more backwards "Blue-Nuts" closeted creativity and deprived the world for too long of one more energizing force "Chasin' The Trane."

When Andrew's Music becomes the "music of the day," the air-play will abound and the onslaught of parallels of Trane and White will come at you like a "tornado in a teacup." No "true" music collection will be complete without the works of White. **ANY MUSIC COLLECTION WITHOUT HIS WORKS TODAY IS INCOMPLETE!** The media-mania will be standing in line, beating their breasts, trying to be the first to get all of Andrew's Music to its listeners. Countless critics will relegate him to their highest degree of "relegativity!"

And Andrew Nathaniel White, III, will be. . .! But the masses will never catch this "Beautiful Black Sun" just as they never really caught the Trane.

joanne jimason



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COMMUNICATIONS NETWORK

A South Indian raga, Nata, closely resembling the 'blues scale' expresses one view of the contemporary 'new world' African and ancient Indian concepts of the art of improvisation in music/language. The musicians relate on a level which transcends cultural and national identities. Interplay... Consider the psychological and social implications of the relationships between their styles. Yet... the music is totally fresh, performed without rehearsal or written parts. For Thornton and Shankar the date was the first time ever that the two had played together through three years of association in the World Music Program at Wesleyan University. All of the other tone scientists here have worked together often in the past, primarily in New York but across the country and in Europe also.

Jerry Gonzalez, who keeps the accent on Africa, and Jayne Cortez are long time partners of the cornetist dating from '68 and '69 respectively. Cortez uses the word/sound preferring that medium to the freeze of print. Her talk-tones are the purest improvised music. She speaks of subjects some will wish she had not, while others will be glad she reminded them. As above, you are witness to the creative act itself; not a repetition. Nathan Davis demonstrates his

complete musicianship, adjusting his more traditional style to this freer, more experimental form with ease and comfort.

The recognition of Clifford Thornton as diverse instrumentalist, composer, organizer/director and teacher testifies to the maturation of the artist. This document is representative of continuing (r)evolution. Music emerges from a number of variables including the specifics of its situation; who, what, where, when and why. The more or less 'free' improvisation of the individual in this context creates spontaneous collective composition. Guided only by compassion, understanding and discipline. The almost absolute unity of feeling and direction, especially in the use of dynamics, stuns the senses. How the music is conceived, produced and received IS a reflection of the situation of the people as a whole. As the contradictions remain antagonistic and as our creative musicians consciously seek to fulfill the spirit energy requirements of the people, the historical role of music in our culture/society becomes even more important. Its purpose should be to change the mind and the spirit.

Farima Kasaji



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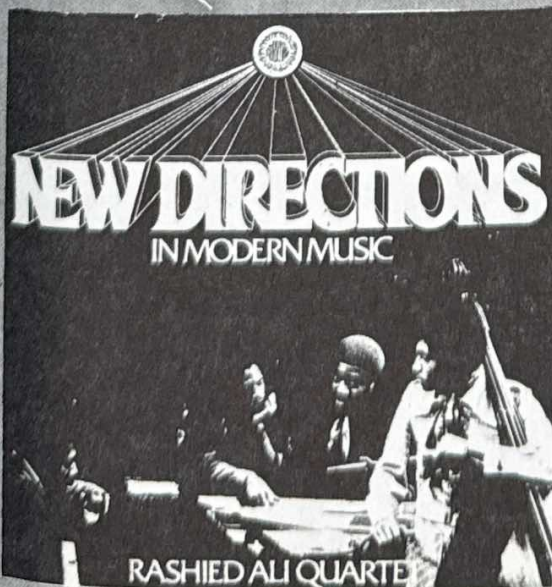
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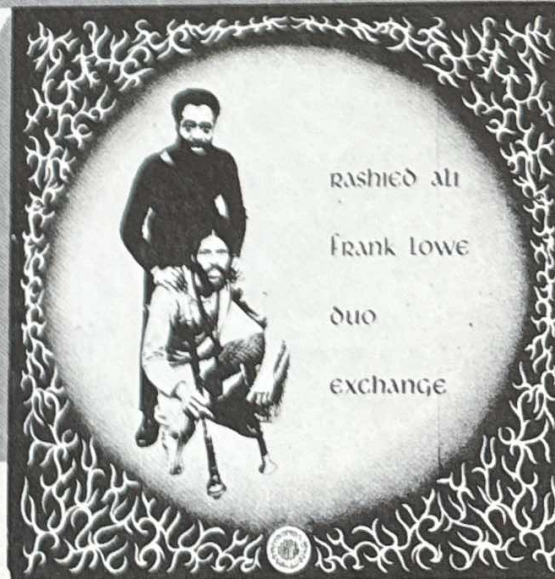
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JU JU

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JuJu Chapter Two



DIALOGUE OF THE DRUMS

Andrew Cyrille-Milford Graves . . . Institute of Percussive Studies . . . IPS ST001

The Drummer Has A Thousand Ears

"... The drum is like the mother of the music, it's like the heartbeat. It transmutes the pulse, the energy, the basic feeling of the music . . ."

Like the rhythmic patter of rushing rain, the cry of the drummer has a resounding melodious call. The musical screams of a million Mau Mau's echo a whispered madness in the dialogue of the drummers. The drumbeat be the call and we be the response. And Andrew Cyrille be the drummer of a thousand ears. A sound effect behind all else, he is before all else the effective sound.

"... The whole thing people relate to in rock or rhythm-and-blues is the drum and all other things are just embellishments."

Andrew Cyrille, along with Milford Graves, relates the whole thing in his most recent LP, "Dialogue of the Drums."

Andrew Cyrille



Institute Of Percussive Studies, P.O. Box 329,
Lincolnton Station, New York, New York 10037

Brother Cyrille who is presently with the Institute of Percussive Studies has been directing his energies toward the music since age 11. He began playing on a professional level at 15 while working with a neighborhood trio. The trio included Eric Gale on bass guitar and Leslie Braithwaite on piano. A history of Brother Cyrille's musical associations could become an extensive list of names and labels which run the gamut from his first road show with pianist-singer, Nellie Lutcher, to none other than Cecil Taylor. He has played and recorded more sounds with Cecil Taylor, but Max Roach is credited as being the strongest initial influence on his music.

The 34-year old, Brooklyn born, Cyrille is also Artist in Residence at Antioch College in Ohio (Oct. '71 thru June '73). The musical distance that Cyrille has traveled is reflected in his words and works.

"... If you take the drum out of most Black music it would probably almost be lifeless . . ."

jj

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- Cecil Taylor . . . Cecil Taylor . . . BYG/Toho Geion Co., Ltd.—Japan . . . XX4003.4
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Milford Graves



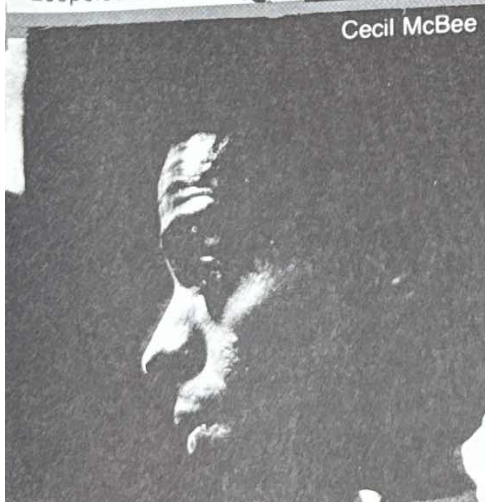
Ron Burto



Sam Rivers



Leopoldo F. Fleming

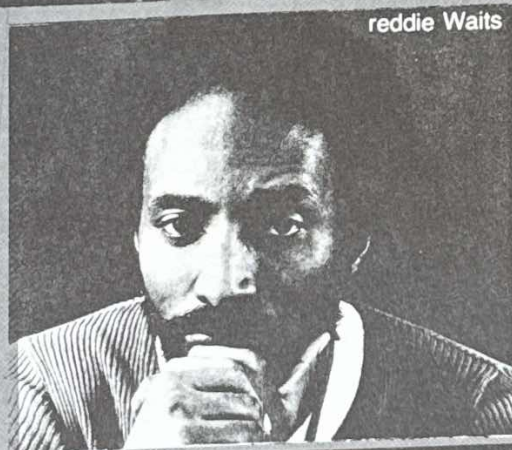


Cecil McBee

THE EIGHTH WONDER DICK GRIFFIN

SES-19747

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reddie Waits



Dick Griffin



Warren Smith

Although music is not visible, I feel that because of its artistic beauty, power and mystery, if anything should be called "The Eighth Wonder" of the world, music should have that title. Through "The Eighth Wonder", I hope to project that feeling with the multiphonics I play. The multiphonic technique on the trombone is being able to produce chords containing as many as 5 or 6 notes instead of the one note the instrument was designed to produce. I would like to thank all the musicians that helped to make this album possible and thanks to you for listening.

THE JOHN BETSCH SOCIETY

EARTH BLOSSOM

Billy Puett, flute/alto flute/alto and
tenor sax/bass clarinet
Bob Holmes, piano/electric piano/percussion
Ed "Lump" Williams, electric bass
acoustic bass/percussion
Jim Bridges, guitar/percussion
Phil Royster, congas/percussion
John Betsch, drums/percussion

AS FAR AS YOUR SOUL WILL ALLOW

while listening to Earth Blossom

*Shove your hands
through the holes
in the space of the world
and touch the soul at the bottom.
Be as gentle as do-right daddy
be as strong as good old mama love
and hold every thing with the faith
of a questioning child.*

*Shove your head through
the space in the wholes
of you bet your sweet life
and when you get inside
cock your eyes ace-deuce
and snatch a peek around.
Try not to stumble though
cause nobody wants to
fall over himself.*

*Shove your heart
through these sounds
in the space between your ears
but take care of your attention
for the flute will steal your breath
and the bass will mock the hip in your walk
the piano will circle chords around you
and the guitar will snag the ravels of your mind.*

*Shove your hands
through the holes
in the congas beating
and grab those quick cracks
and funky thick thunks
hanging rhythms deep down your guts
farther than your head will allow.*

*Shove your soul
through the moments vibrating
of the crisp sizzling cymbals
and try for as long as your soul will allow
not to cry out surprised
when you crash into the spirit of Great God!*

PHILIP M. ROYSTER 2/15/74

Commissioned by the John Betsch Society

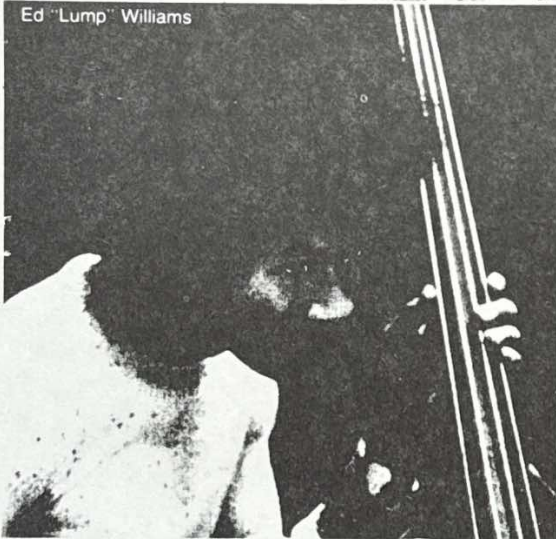
John Betsch



Bob Holmes



Ed "Lump" Williams



Billy Puett



Jim Bridges



Phil Royster



black fire

Distributors
4409 Douglas St., N. E.,
Wash. D.C. 20019

WELDON IRVINE/IN HARMONY

SES-19749



Weldon Irvine/"Virginia" Joe Jones

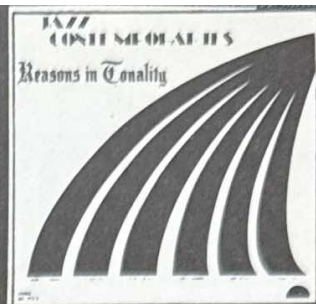
REASONS IN TONALITY JAZZ CONTEMPORARIES

Larry Ridley / Keno Duke.

Harold Mabern / Clifford Jordan

George Coleman / Julius Watkins

SES-1972 2



HANDSCAPES/THE PIANO CHOIR



Stanley Cowell/Nat Jones Hugh Lawson
Webster Lewis Harold Mabern
Danny Mixon/Sonelius Smith.

SES-19730
(2 LP)

SOUND AWARENESS

BROTHER AHH
(Robert Northern)



SES-19731

SPECIAL GUEST: MAX ROACH

**STRATA
EAST
RECORDS**

STRATA-EAST

ALKEBU-LAN / LAND OF THE BLACKS MTUME UMOJA ENSEMBLE

SES-1972 4
(2 LP)



Mtume / Carlos Garnett / Leroy Jenkins / Ndugu
Gary Bartz / Stanley Cowell / Buster Williams
Andy Bey / Joe Lee Wilson / Billy Hart
Eddie Mischeaux / Yusef Iman / Weusi Kuumba.

COMPOSERS WORKSHOP ENSEMBLE

SES-1972 3



Warren Smith / Bross Townsend / Herb Bushler
Johnny Coles / Jimmy Owens / Julius Watkins
Al Gibbons / Jackie Jeffers / Howard Johnson.

CAPRA BLACK/BILLY HARPER



SES-19739

Billy Harper/George Cables/Reggie Workman
Julian Priester/Dick Griffin/Billy Cobham
Warren Smith / Jimmy Owens/Elvin Jones



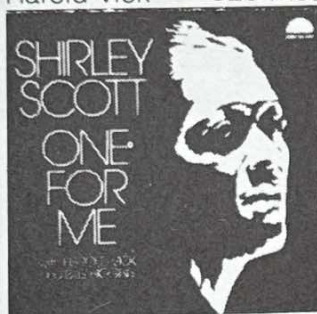
STOP AND COP



ONE FOR ME

SHIRLEY SCOTT

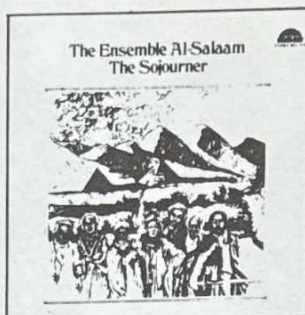
Shirley Scott/Billy Higgins
Harold Vick SES-7430



CHAPTER TWO: NIA JUJU

Plunky Nkabinde/Lon Moshe
Al-Hammel Rasul/Babatunde/Phil Branch
Ngoma Ya Uhuru/Simbo

SES-7420



SES-7418

THE SOJOURNER THE ENSEMBLE AL-SALAAM

Khaliq Abdul Al Rouf/Bevin Turnbull
Beatrice Parker/Leroy Seals/Andrei Strobert
Mashujaa Aliye Salamu/Fred Kwaku Crawley



SES-7416

SENSE OF VALUES KENO DUKE/CONTEMPORARIES

Keno Duke/George Coleman/Frank Strozier
Harold Mabern/Lisle Atkinson



SES-7431

DON'T LOOK BACK HAROLD VICK

Harold Vick/Kiane Zawadi/George Davis
Virgil Jones/Joe Bonner/Sam Jones
Billy Hart/Jimmy Hopps

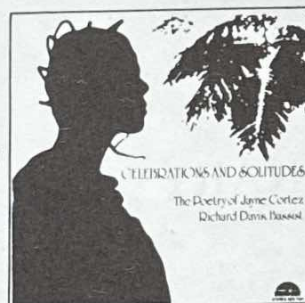
SES-7412



FIRST IMPRESSIONS SHAMEK FARRAH

Shamek Farrah/Norman Person
Sonelius Smith/Milton Suggs/Ron Warwell
Calvert "Bo" Satterwhite/Kenny Harper

SES-7421



CELEBRATIONS AND SOLITUDES THE POETRY OF JAYNE CORTEZ

Jayne Cortez/Richard Davis

SES-7410

THE WATERBEARERS THE COSMIC TWINS

John Lewis/Ron Burton



SES-7423



LONG BEFORE OUR MOTHERS CRIED SONNY FORTUNE

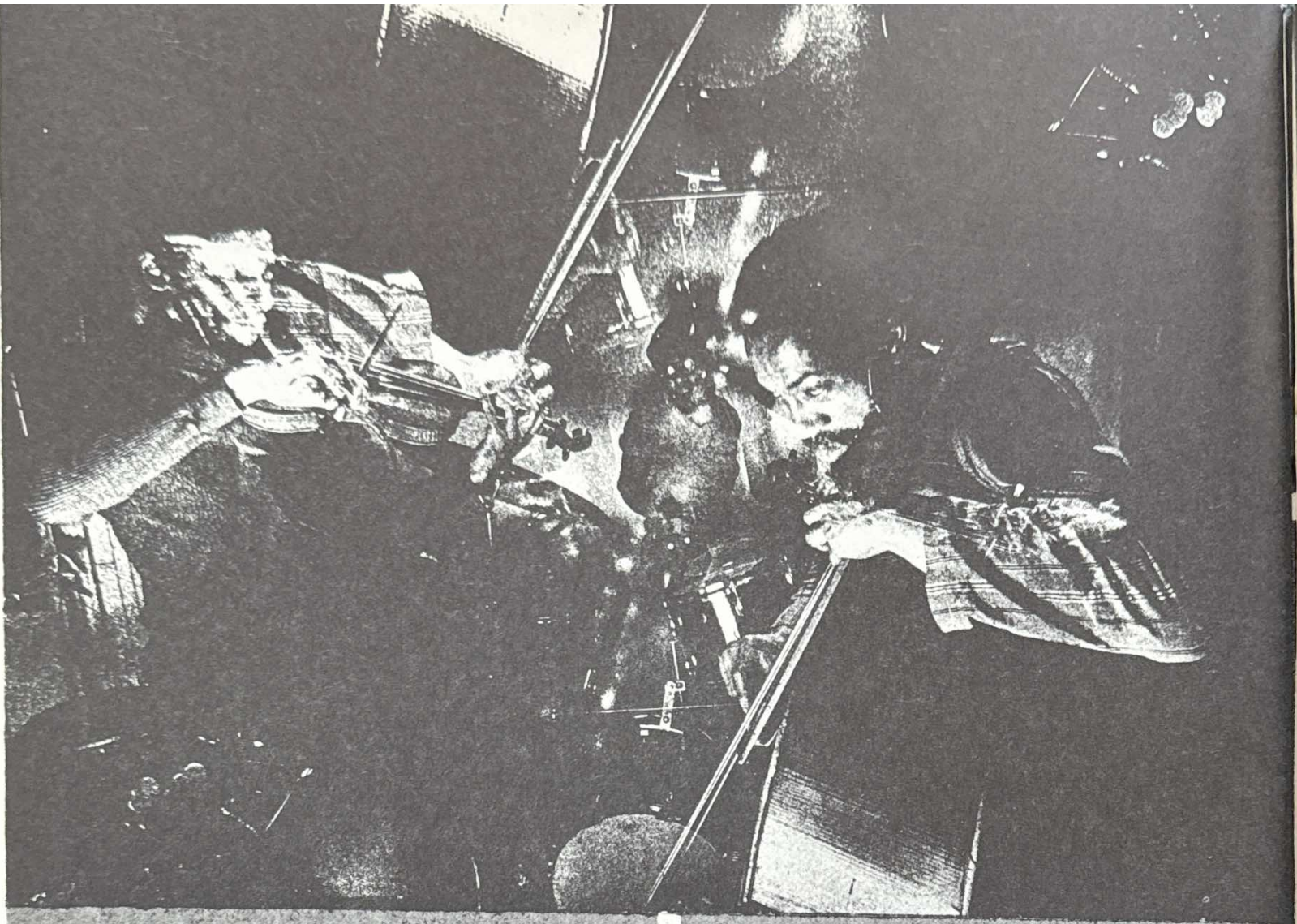
Sonny Fortune/Charles Sullivan/Chip Lyle
Stanley Cowell/Wayne Dockery/Mario Muñoz
Angel Allende/Richie Pablo Landrum



SES-7413

GENESIS/CHARLES SULLIVAN

Charles Sullivan/Alex Blake/Stanley Cowell
Dee Dee Bridgewater/L. Sharon Freeman
Sonny Fortune/Anthony Jackson/Lawrence Killian
Onaje Allen Gumbs/Billy Hart/Alphonse Mouzon



THE REVOLUTIONARY ENSEMBLE:

Leroy Jenkins—Violin, viola
Jerome Cooper—Drums, bugle,
metal hoops, flute,
tape recorder
Sirone—Bass

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"...the music literally swirled and smoked right before the spectators' eyes—truly a devastating study in group unity....these men are consistently intelligent players and...their intuition and feeling for their respective instruments approached otherworldliness."

*"... creating the most consistently
mind-stretching, emotionally powerful
post-Coltrane music on record."*

NAT HENTOFF, VILLAGE VOICE

India Navigation IN 1023

manhattan cycles

(composed by Leo Smith; arranged
by The Revolutionary Ensemble)

The Revolutionary Ensemble
P.O. Box 838 Peter Stuyvesant Station
New York, New York 10009

Special thanks to
Viki McLaughlin,
(Maimoun)



MUSA • ANCESTRAL STREAMS
STANLEY COWELL / SOLO PIANO

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• ANCESTRAL STREAMS,

STEREO SES-19743



STANLEY COWELL / SOLO PIANO

Side A

- | | |
|----------------------------|------|
| 1. Abscretions (1970) | 5:10 |
| 2. Equipoise (1968) | 3:44 |
| 3. Prayer for Peace (1972) | 7:07 |
| 4. Emil Danenberg (1959) | 2:45 |
| from "Illusion Suite" | |



- | | |
|---------------------------|------|
| 1. Maimoun (1972) | 6:30 |
| from "Illusion Suite" | |
| *2. Travelin' Man (1967) | 2:56 |
| 3. Departure No. 1 (1958) | 5:25 |
| 4. Departure No. 2 (1965) | 2:15 |
| 5. Sweet Song (1966) | 3:05 |

*Electric Piano/African Thumb Piano Duet.

*This album is dedicated to the memory of my father, Stanley R. Cowell, 1904-1973.
His encouragement and the opportunities he provided for my musical/spiritual
growth I shall always remember.*

